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## ANTI-RACIAL AGITATION AS A CAMPAIGN DEVICE:

### JAMES K. VARDAMAN IN THE MISSISSIPPI GUBERNATORIAL CAMPAIGN OF 1903

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There still remained in the South at the turn of the century an unsolved race problem resulting from the enfranchisement of the freed Negro more than thirty years earlier. So acute was this problem, that the news of President Theodore Roosevelt's entertainment of Booker T. Washington at the White House on October 16, 1901, and his appointment of Negroes to federal positions in the South proved sufficient to touch off an explosion. To many Negroes, the President seemed to be offering new horizons of emancipation. But to many white Mississippians, Roosevelt's "bastard policies of racial equality" were acts of madness, "striking at the very citadel" of the white man's civilization.<sup>1</sup>

With racial antipathy more intense than at any other time since the days of reconstruction,<sup>2</sup> and with the poor whites having the first genuine opportunity to vote under a new state primaries law,<sup>3</sup> the rise of the anti-racial agitator in Mississippi politics was a simple matter.

During the July heat of 1902, James Kimble Vardaman began to move among the people of the hills, augmenting racial repugnance. From the rostrum and on the streets he aroused his hearers with stories of Negro rapists and prostitutes who might, he implied, have been law-abiding field hands or cooks, if they had not been ruined by education. He promised that if he should be elected governor he would amend the State Constitution so that funds then being expended upon Negro education could be transferred to the hill counties for white schools, leaving the Negro to secure only such education as could be financed by taxes paid in by Negroes. Vehemently, he relegated the "unmoral and debased negro" to a continued existence as a menial, and predicted that unless he won the gubernatorial campaign, mass lynchings would be necessary to keep the Negro in his "place."<sup>4</sup>

By February of the next year three other ambitious politicians had announced their candidacy for the governorship. They were Edmund

1. New Orleans *Times Democrat*, June 27, 1903.

2. John Garner, "A Mississippian on Vardaman," *The Outlook*, September 12, 1903, 139.

3. The state primaries law passed by the Mississippi Legislature in 1902 took the electoral power away from the political Convention and placed it with the white voters of the state. See Edmund F. Noel, "Mississippi's Primary Election Laws," *Mississippi Historical Society*, VII, 241.

4. New Orleans *Times Democrat*, August 16, 1903.

F. Noel, an aggressive State Senator and lawyer from Holmes County; Judge Frank A. Critz, a former District Chancellor and State Legislator from Clay County; and Andrew F. Fox, one of Mississippi's Representatives in Congress from Holmes County. Each was a worthy competitor against Vardaman; each pledged himself to support white supremacy but denounced as demagogic and unconstitutional Vardaman's plan to curtail all Negro education. It was thus Vardaman against the field.

Although Vardaman won the election with a majority of five thousand votes, it is now evident that he was no more adroit in the manipulation of political forces during the campaign than were his opponents; he depended chiefly upon his oratory and his magnetic personality to draw men to his support.<sup>5</sup> There was, indeed, something fascinating about his speaking. Thousands congregated at church festivals, county fairs, and basket-dinners to hear him, while his antagonists were addressing mere hundreds. Even in Jackson, the anti-Vardaman stronghold, he attracted many more auditors than did all the other candidates combined.<sup>6</sup>

In the fourteen months of the campaign Vardaman rarely entered the Gulf counties or the rich, aristocratic delta counties, but instead directed his appeals chiefly to the poor whites of the piney woods area. With the smooth poise of a master of the platform art, he exhorted, wheedled, and taunted his audiences. Sometimes, under the stress of recounting the evil effects of Negro education, he would stamp furiously up and down the rostrum, his long black hair flying loose, his swelling voice resounding in the farthest reaches of the crowd. There could be no doubt that Vardaman was a master of the sweeps and turns of the voice, the rhythm and harmony of apt expression, and the ability to reach out and captivate an audience.<sup>7</sup>

Of far more importance, however, than mere skill in delivery was his interpretation of the prevailing attitudes of the people. Many Mississippians were convinced that Roosevelt was attempting to force social equality upon the South and Vardaman capitalized the opportunity to harness the resultant forces of mass emotion and make the Negro the scape-goat for the white man's passions.<sup>8</sup>

#### THE EMOTIONAL CONTENT OF VARDAMAN'S SPEECHES

Many a hostile auditor was temporarily, at least, converted to Vardamanism by the intense emotionalism of the speaking. Following a speech at Winona, the *Okolona Sun* reported that even those individuals who had previously disagreed with Vardaman's principles returned "to their homes" after the address, "blessing the man who had pointed out so much of the real in life, . . . convinced that no more capable, worthy, conscientious and clean man could be desired for governor."<sup>9</sup>

5. Vicksburg *Herald*, June 29, 1930.

6. Jackson *Daily Clarion Ledger*, May 29, 1903.

7. Greenwood *Commonwealth*, April 11, 1903.

8. Gerrard Harris, "A Defense of Governor Vardaman," *Harper's Weekly*, XLIX, 236-238.

9. *Oklahoma Sun*, April 9, 1903.

Vardaman's exploitation of his hearers' sectional suspicion of the North brought a positive response. He directed insults toward President Roosevelt, which, according to one writer, "for low-down vulgarity and indecency" exceeded "anything that ever fell from the lips of a public man."<sup>10</sup> He told his people that Roosevelt and other Republican "coon-flavored," "broncho-busting," "nigger lovers" were humiliating the South and were attempting to secure social and political equality for the Negro. In an article in the Greenwood *Commonwealth*, of which he was editor, he went to the extreme of stating that:

Probably old lady Roosevelt, during the period of gestation, was frightened by a dog, and that fact may account for the canine qualities of the male pup which are so prominent in Teddy. I would not do an injustice, but I am disposed to apologize to the dog for mentioning it.<sup>11</sup>

With great gusto he would relegate the "malevolent North" to the production of mechanical contrivances. Then with voice warm and mellow, he would deliver a beautiful encomium of the "stalwart sons," and the "incomparably charming daughters" of the "glorious Commonwealth of Mississippi."

In practically every speech Vardaman's peroration consisted of a dramatic appeal to the reverence felt for the aging Confederate veterans. The Waynesboro *Beacon* reported that in Vardaman's address at the Waynesboro court house "his word painting of the departing and returning Confederate soldier was so beautifully and pathetically drawn that the whole audience silently wept at the reminiscent scene."<sup>12</sup> The McComb *Journal* pronounced his appeal "in regard to the Confederate soldier . . . to be the grandest and most touching speech ever delivered" in that city.<sup>13</sup> In Poplarville, according to that town's *Free Press*, "old gray-haired veterans wept like children when, with a heart sincere, and eloquence sublime, he told of his love for these grand old heroes."<sup>14</sup> The *Okolona Sun* said that:

The Major's tribute to the . . . remnant of that brave and gallant army of Confederate soldiers, so rapidly passing away, as well as the flowery eulogy passed upon women, brought the grand and tender endowments of the noble man to a pinnacle so high that he was able to reach down, take his entire audience by the hand and lift it as a whole to the heights few are ever able to ascend. The effects are simply impossible of portrayal.<sup>15</sup>

The anti-Vardaman papers rarely mentioned this eulogy except to cast aspersions upon Vardaman's sincerity in the matter.

10. Garner, "A Mississippian on Vardaman," in *loc. cit.*, 139.

11. Greenwood *Commonwealth*, January 10, 1903. It is probable that Vardaman made similar comments about the President in his public speeches, but direct quotations are not available.

12. Waynesboro *Beacon*, quoted in the Greenwood *Commonwealth*, January 24, 1903.

13. McComb *Journal*, quoted in the Greenwood *Commonwealth*, March 21, 1903.

14. Poplarville *Free Press*, quoted in *ibid.*, May 2, 1903.

15. *Okolona Sun*, April 7, 1903.

Vardaman also made it a practice to commend the poor whites as being the "wine of patriotism." It is not the aristocrat, he would tell them, "who stands with drawn sword at guard over the ark of the covenant of American ideals," it is rather the patient toiler, who "in the sweat of his face . . . and the ozone of" his "honest ballot will purify the political atmosphere and provide a tonic which the State needs to make it strong and great."<sup>16</sup>

One of Vardaman's most fruitful emotional appeals was to the traditional fear of the southerner for the Negro. He painted for his audiences a foreboding picture of a black aggressor race, which, unless inhibited, would soon threaten the white man's lives and possessions.<sup>17</sup> With the realization that fifty-nine per cent of the state's inhabitants were Negroes and that the Federal Constitution had guaranteed all men a right to participate in their government, his followers found it easy to be convinced that "white supremacy" was in peril. Again and again he warned them that unless Mississippi elected him governor and thus showed the "niggers" that the whites were determined to resist the equalitarian policies of Roosevelt, the Negroes would get out of hand, and Mississippi would be drenched with the blood of racial strife.<sup>18</sup>

These appeals were sometimes climaxed by an advocacy of mob violence for insurgent Negroes. Vardaman had a strong historical basis in proposing free rein to the lyncher, for many Mississippians still remembered and resented the Reconstruction era in which carpet-baggers and scalawags, along with "flashily dressed," "impudent," "cigar-smoking" Negroes, held the "notorious Black and Tan political convention" and perpetrated other racial "incidents." With much vigor, Vardaman decried the tendency of rural areas to depend upon state authorities to straighten out local difficulties. "Any twenty-five law abiding citizens in any county," he said, "who are fearless can stop lawlessness."<sup>19</sup> So violent was Vardaman's play upon the deeply ingrained fear of the Negroes that, according to his enemies, he did "more to arouse a spirit of lawlessness and mob rule throughout the state than" did "all other causes combined," including even Theodore Roosevelt.<sup>20</sup>

#### THE LOGICAL CONTENT OF VARDAMAN'S SPEECHES

Although Vardaman's appeals to race prejudice were lacking in logical content, the dominant will-to-believe of many voters caused them to be swayed by his pseudo-logical emotionalism. Reasoning from the universally accepted premise in Mississippi that "white supremacy" must be maintained, he sought to convince his audiences that the Negroes were revolting and that it was necessary to elect him governor in order to suppress them.

16. *Memphis Morning News*, January 20, 1904.

17. John Meelin, "Vardamanism," *The Independent*, LXXI, August 31, 1911, 461.

18. *New Orleans Times Democrat*, August 12, 1903.

19. *Jackson Daily Clarion Ledger*, April 7, 1903.

20. Garner, "A Mississippian on Vardaman," in *loc. cit.*, 139.

According to Vardaman, the basic causes for such a race uprising were: first, President Roosevelt's agitation for racial equality; and second, the misguided policy of educating the Negro. Concerning the President, Vardaman dealt almost solely in emotional vilifications. But a stereotyped form of reasoning on Negro education ran through all his status of the Negro was one of meniality. God designed the black man to be a "hewer of wood and a drawer of water," he would say, and any attempt to improve his condition is contrary to the will of God. Why impoverish the white tax-payers to fill the Negroes with a lot of learning which only unfits them for remaining in the humble station their creator intended them to occupy?

Vardaman would then condemn Negro education as having failed to improve the race. For, despite the six million dollars Mississippi had spent in teaching him, the Negro remained the same as he was six thousand years ago. Education had failed because it had not taken into account the inherent limitations of the black race. The Negro was mentally incapable of learning. He was intellectually inferior to the white race because he was racially and culturally inferior. Not only this, the Negro could not learn because he had no moral basis upon which to build. In fact, he had never felt the guilt of sin. Education in the form of slavery had been proved to be the only process by which the Negro had been even partially civilized.

Vardaman would then claim that in reality education had resulted in the regression and degeneration of the Negro. For one thing, education was making the race more criminal every day. Vardaman's proof for this conclusion, outside of his own observations, was furnished by Professor Wilcox of Cornell University, chief statistician of the Census of 1890, and by Dr. Winston of the Agricultural and Mechanical College of North Carolina. These authorities, Vardaman claimed, had proved that there was four and a half times more crimes among the educated Negroes in the North than among the ignorant ones of the South. Also, education was ruining the Negro because it instilled in him ambitions which could never be realized. He was becoming restless and dissatisfied, unwilling to remain a servant of the whites. In addition, he was turning to crime, including rape, to force social equality.

The climax of Vardaman's case was to harangue his auditors with the revelation that by educating the Negro, Mississippi was also qualifying him to vote. Inasmuch as the chief legal obstacle to voting by politically aspiring Negroes was the literacy clause in the state constitution, what would keep the tutored Negroes from demanding political equality? "You spent one hundred fifty thousand dollars to disfranchise the negro by the constitutional convention of 1890," he would taunt, "and since then you have expended over six million to bring him back into politics by educating him."

Vardaman would close his arguments by urging that only through electing him governor could the Negroes' bid for recognition be suppressed. For, with him in charge of state affairs, the colored population would soon realize that Mississippians were determined to resist

any attempt by Roosevelt or by the Negroes themselves to force social, political and economic equality. Furthermore, he promised that as governor he would change the state constitution and limit the Negroes to what education they paid for in their own taxes. Thus Negro education, which was one of the major causes of the present racial crisis, would be almost completely expunged.

The most obvious handicap to Vardaman's speaking was that he had no satisfactory answer to the charge by his adversaries that direct discrimination against the Negro was counter to the federal constitution. Vardaman brushed other issues aside as unimportant, except those of industrialization and public roads. He converted the problem of industrial growth into a moral issue by pleading with his auditors to resist the passions of avarice and limit the development of corporations. He deprecated Mississippi's roads as being the worst in the country and urged that Negro prison labor be placed at work upon the highways.

#### THE PERSONAL CONTENT OF VARDAMAN'S SPEECHES

Vardaman's ability to weld audiences into cohesive units was in part due to his skillful use of ethical proof. He strove mightily to give the impression of possessing high moral character. The exordiums of his addresses often consisted of a refusal to emulate his opponents and muddy the "waters of judgment" by appealing to passion and prejudice. He would never, he said, walk over the fallen reputation of any man, just to be elected governor. His defense against charges of political improbity was to protest, "I have made no deals, entered into no combinations, and have made no promises of official favors to secure votes. And I shall not." To refute the numerous allegations of demagoguery, he posed as a champion of the state's morality, and urged his hearers not to permit the emotional attempts of his opponents to sway them from their ideals.

One of Vardaman's most effective techniques was his use of the personal pronoun. Consistently interwoven into his logical and emotional appeals were such expressions as: "I am not interested," "I want to say to you," "It is your government," "we know this is our responsibility." An analysis of his campaign speeches reveals that approximately six per cent of the words uttered were either *I*, *you* or *we*.

#### THE RHETORICAL CONTENT OF VARDAMAN'S SPEECHES

While some Mississippians belittled Vardaman's orations as rabble-raising Negrophobia,<sup>21</sup> there were many individuals who agreed with Walter Hurt, editor of the *Greenwood Commonwealth*:

Vardaman's campaign speeches are models for the hustings that all public men will do well to follow. In fact few men since [Seargent S.] Prentiss . . . have set so noble, so exalted and so faultless a style of public discussion as he.

21. Garner, "A Mississippian on Vardaman," in *loc. cit.*, 139.

His speeches are . . . not only models of elevated, dignified discussion of public questions, but they are models of oratory of the highest type. This country has produced a very few greater orators than James Kimble Vardaman.<sup>22</sup>

The New Orleans *Times Democrat* referred to Vardaman as being a brilliant speaker with a classical tinge. According to that paper, Vardaman's "marked literary bent" had produced in his speaking "a nicety of phrase and a happiness of expression that are extremely effective," and are "happily balanced for oratory."<sup>23</sup>

The content of Vardaman's speeches varied but little throughout the canvass; each dealt with the same issues in much the same manner. Accounts of practically identical stump speeches were printed in the newspapers of Yazoo City, Vicksburg, Wesson, Hazlehurst, Jackson, Crystal Springs, Winona, Columbus and other communities on Vardaman's itinerary. The average length of these orations, according to Vardaman himself, was about two hours, with but few under an hour and a half or over two hours and fifteen minutes.<sup>24</sup>

#### VARDAMAN'S CAMPAIGN DEBATING

Despite his oratorical abilities, Vardaman tended to avoid public debates. As was stated in the New Orleans *Times Democrat*, however, this reluctance to clash with his foes was not due to trepidation, for "It is but a recognized fact . . . that as a public speaker he is the equal of any of his opponents, and in the graces of oratory is their superior. What he seems to object to" is largely "an agreement which will shorten his time so that he cannot speak his whole speech as he has it outlined in his mind."<sup>25</sup> When Vardaman did appear on the same rostrum with one or more of his competitors it was usually the result of an accidental meeting, with the candidates having booked the identical town on the same day. Nevertheless Vardaman did engage in at least sixteen debates.

These debates were, as a rule, exceedingly informal. Vardaman usually spoke first and then left the platform without waiting to hear the opposing candidate. In general, he displayed but little argumentative technique, for he invariably delivered essentially the same address as on other occasions, with only minor variations. His inability to defend the constitutionality of his plan to curtail colored education was even more obvious in these joint debates. When his opponents pointed out that he himself had admitted the illegality of direct discrimination against the Negro unless the federal constitution was amended, Vardaman could only answer, "there is no harm in trying."<sup>26</sup>

In spite of inconclusive evidence, it is relatively safe to interpret Vardaman as being a fluent declaimer, but not a debater.<sup>27</sup>

22. Greenwood Commonwealth, August 1, 1903.

23. New Orleans *Times Democrat*, January 20, 1904.

24. Jackson *Daily Clarion Ledger*, September 15, 1903.

25. New Orleans *Times Democrat*, March 7, 1903.

26. New Orleans *Times Democrat*, April 2, 1903.

27. George Osborn, John Sharp Williams Planter-Statesman of the Deep South, 168.



## SUMMARY

Although Vardaman was a man of great personal attraction and possessed of a rare gift of persuasion, his popularity was made possible by the general predisposing factors of a smoldering racial antagonism rekindled by certain acts of President Roosevelt and by the political awakening of the poor whites. He was a spellbinder and not a constructive builder; his basic premises were rooted in unstable mass prejudices and were deficient in logical proof. He betrayed the weakness of his proposals by his reluctance to meet other contestants in joint debate; when forced by circumstances or public pressure into verbal encounters, he exhibited but little argumentative technique. In brief, Vardaman's rhetorical skill lay chiefly in his ability to capitalize upon the emotions of the hour and to meet the unlettered rural whites on their own level with fiery, emotional orations.

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# THE INCIDENCE OF STUTTERING AMONG WHITE AND COLORED SCHOOL CHILDREN

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Many interesting questions have arisen out of the problem of stuttering. Among these is the possibility that stuttering may be more or less prevalent in certain races, social classes, climates or nationalities than in others. The purpose of the study here reported was to compare the incidence of stuttering in white and colored school children in order to determine if there were demonstrable differences between the races.

To accomplish this purpose a survey was made in certain grade schools in the East Baton Rouge parish of Louisiana. The procedure in making the survey was as follows: The interviewer called at each school and conferred with the teacher in charge of each class. He explained the nature of the study and took special care to make clear by demonstration and otherwise what was meant by the word, *stuttering*. He then asked the teacher to let him interview personally all children in the grade that she thought might possibly be stutterers. The teacher was asked to include all doubtful cases. The interviewer then examined each child referred by the teacher and decided whether or not the speech difficulty was to be diagnosed as stuttering. It is, of course, possible that some children were overlooked by the teacher as a result of this procedure, but the large number, (5,141) of school children included in the survey precluded an individual examination of each child.

The results of the survey are shown in the following tables which are self-explanatory:

TABLE I  
INCIDENCE OF STUTTERING AMONG COLORED SCHOOL CHILDREN

Grade	School Population			Number of Stutterers		
	Boys	Girls	Total	Boys	Girls	Total
1	258	217	475	2	0	2
2	255	244	499	9	3	12
3	243	211	454	5	2	7
4	184	208	392	4	4	8
5	154	220	374	3	1	4
6	138	191	329	3	4	7
7	94	159	253	3	0	3
Totals	1326	1450	2776	29 (2.2%)	14 (1.0%)	43 (1.6%)

TABLE II  
INCIDENCE OF STUTTERING AMONG WHITE SCHOOL CHILDREN

Grade	School Population		Total	Number of Stutterers		
	Boys	Girls		Boys	Girls	Total
1	199	158	357	5	1	6
2	186	181	367	1	0	1
3	198	218	416	3	2	5
4	192	188	380	4	1	5
5	193	232	425	5	0	5
6	176	244	420	4	1	5
Totals	1144	1221	2365	22 (1.9%)	5 (.4%)	27 (1.1%)

It should be noted in passing that the 2,776 colored school children were distributed among seven grades and four schools, whereas the 2,365 white school children were distributed among six grades and eight schools.

The first item of interest in these tables is that the per cent of stuttering (1.1%) found among the white school children is remarkably close to the one per cent figure most commonly quoted as representing the amount of stuttering among public school children. It will be noted next that the per cent of stuttering (1.6%) among the negro children is approximately sixty per cent higher than for white children. This per cent is unchanged when the figures for the seventh grade negro children are omitted in order to make more valid the comparison with white school children where the survey covered only six grades. The question immediately arises as to whether or not this is a true difference, indicating a greater incidence of stuttering among colored school children. Unfortunately the present study does not make it possible to answer this question statistically. However, the survey did cover a large number of school children, and there are some reasons which make it logical to believe that this difference may be real and that it might even be greater if the whole picture were available. The chief weakness in this study is the problem of the children of school age who were not enrolled in schools. Exact figures are not available but the number is known to be large among both races and considerably larger in the colored population. This unknown factor makes it difficult to evaluate these results, but it is reasonable to suppose that if some stutterers were missed because of a tendency for stuttering children to avoid school, the number so missed would probably be greater in the colored population than in the white.

The next item of interest is the marked difference in the ratio between the boy and girl stutterers in the two races. Among the colored children the ratio is slightly more than two to one in favor of the girls. For the white children the ratio is slightly less than five to one in the same direction. This difference in ratio is caused by an increase in the number of colored female stutterers, as compared with white girls; rather than by a decrease in the number of negro male stutterers. Taking the figures at their face value there is, proportionately, approximately twenty per cent more stuttering among colored boys than among

white boys, and two and a half times more stuttering among colored girls as compared with white girls. Again the question arises as to whether this represents a real or an accidental difference in the sex ratio, and again it cannot be answered positively. The obvious explanation that the unstudied group of school age children not in school has distorted the figures does not seem to explain this difference. To adopt this explanation one would have to assume that more white stuttering girls stayed out of school than colored stuttering girls, and that more colored stuttering boys went to school than white stuttering boys. There seems to be no logic in this line of reasoning.

While some interesting observations could be made concerning the distribution of stuttering in the various grades, it is felt that the numbers are too small to justify generalizations.

In summary, this study seems to suggest the possibility of a greater incidence of stuttering among colored school children than among white pupils, and of a more nearly equal sex ratio among colored stutters than among white stutters. Obviously this study cannot be taken as anything more than tentative probing of the problem, but it does indicate the probable fruitfulness of further and more elaborate surveys. Until these differences are positively established, it seems best not to theorize upon possible reasons for such variations in the incidence of stuttering in the two races. If proper procedures can be devised, further studies should include the whole population in both races at the age levels under consideration.

## WORKING PROCEDURE FOR JUNIOR COLLEGE RADIO

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This paper is written for the purpose of describing the radio activities in a small junior college in which they are merely a part of the speech program. The set-up is far from being a prescriptive model, but it is hoped that it will present certain ideas which would be helpful and adequate for colleges and even high schools whose radio program is limited to a small scale.

General preparations for actual broadcasting comes in an elective course named *Elements of Radio*. As the title itself implies, it presents to the students the elementary fundamentals of radio. Most of the students who take the course are interested in radio as a modern social phenomenon rather than actually seeking careers in the field of radio. The material presented is not highly technical; there is an emphasis on radio listening, the appreciation and critical evaluation of the various types of programs. Criticism sheets for the different types of programs, such as newscasts, musicals, serials, public service features and variety, are turned in each week by the students. The big and final project for the course is the presentation of an original 15-minute radio program by each student. Two students, however, may collaborate and work up a 30-minute show. With the rest of the class as a listening audience, the program is "broadcast" over the public address system. The performers work behind closed doors of the Drama Studio while the loud speaker is left in the adjoining corridor. Students criticize and evaluate one another's programs. Quite a bit of competition was stimulated last year during this project. The actual final broadcasts of last spring grew out of these programs which were written and produced by the students. Originality was stressed; new scripts, programs blending music and drama, newcasts from the woman's viewpoint, and episodes for serials were the result. This elementary radio course provided a constant supply of qualified participants for the actual broadcasts. All students worked to approach acceptable radio diction, which is casual, unaffected, pleasing and standard. The course was received enthusiastically, and the student response was encouraging.

A definite standard, which is a goal for which the radio enthusiasts strive, is set for all actual broadcasts. The initiation, creation and planning of all the radio programs is brought about by the cooperation of the drama, speech, music and creative writing departments. The college has two 15-minute broadcasts a week over the local radio station KFRU. The Tuesday broadcast is primarily musical. Members and sometimes faculty of the Music Conservatory participate. The light, familiar classical music is encouraged and played more than such heavy music as Bach and Brahms. The use of groups, rather than individuals; string ensembles, rather than a single violin soloist; the double sextette, instead of a single vocalist is also encouraged. The announcer

for the program at 4:15 each Tuesday afternoon is a speech major who has special interests and qualifications to announce. Two of the students who had radio training last year were able to get announcing jobs on local stations in Paducah, Kentucky, and Dallas, Texas, last summer.

The Tuesday program, originating last year, was entitled the "Music and Notes" program since notes, which were interesting, informative tid-bits, were read concerning the composers and the selections used for each program. The time proportion was three-fourths music and one-fourth continuity or "notes." For this year this program has developed a different technique in presenting the performers and their selections. The announcer is using the interview method and questioning the respective performers in regard to home, ambitions, brothers overseas, special music awards which have been received, etc. The program is most informal and conversational. Scripts are used, but there is sufficient rehearsal in order to make the dialogue sound impromptu and spontaneous. On Friday afternoon before the Tuesday broadcast the potential performers come together to write the continuity and time their respective numbers. Then the radio program is ready to be taken to the KFRU station Saturday morning for the usual purpose of clearance. No further rehearsing is done until 30 minutes before the actual broadcast in the radio studio. This last minute rehearsal is especially good as it gives the opportunity for the students to get used to the studio mike, and make final check-up on the exact timing for the program. "Music and Notes" runs smoothly, is well-timed, and is interesting to the students at the college as well as the music lovers here in Columbia.

The type of program for the Thursday afternoon broadcast is more varied. It could well be called a workshop production. Last year some 20 weekly programs were devoted to the development of a serial program called "The Cottinghams." This serial is traditional to the school since it has been broadcast for seven years. Its general nature is similar to that of "One Man's Family." Since the program is broadcast only once a week, the production staff is aware that a sustained or heightened interest from one week to another is almost impossible. The episodes, therefore, are written to hold interest for that one show rather than trying to build from one week to another. At the time of broadcast there is a large children's listening group; so that is taken into consideration. The members of the Cottingham family were chosen by the try-out method and selected by an appointed committee. Other students who are interested join the group in broadcasting from time to time as neighbors or friends of the Cottinghams. Men characters on the program are University or high school students here in Columbia. At present the script is written by one advanced member of the creative writing class. The instructor of the class closely supervises. Each script is read, timed and approved on Monday; thereby giving time for any additions, revisions and the final typing. To have several scripts in advance is a dream, but it would be a blessing. The scripts are cleared at KFRU on Tuesday morning. A two-hour rehearsal

occurs on Wednesday night at the end of which time a record is made of the program and is severely criticized by the participants. The dialogue and incidents in the scripts vary in quality and interest, but they are always acceptable. The Cottingham program last year continued through March. Then poetry programs took its place. A musical background for each of these programs was furnished by a marimba. Advanced students in interpretation gave such programs as poems from Wordsworth, Edna St. Vincent Millay, and two students worked together in presenting choice, well-beloved *Sonnets from the Portuguese* by Elizabeth Browning. One student read old love songs like *Drink to Me Only with Thine Eyes*, *Love's Old Sweet Song* and *Long, Long Ago*. The poems each time were tied together by appropriate narration.

In regard to the future plans for the year 1944-1945 the musical program after Christmas will alternate either with shows created by the dramatic fraternity, Delta Psi Omega, or programs sponsored by other departments of the college. The radio production committee is highly interested in drawing *all* departments into the radio activities. History, science, even mathematics, should have their opportunity to "sell" their field to the listening public. Such programs of an informative character should be well received if the interesting features of each department would be utilized. Perhaps such a development will come slowly, yet inevitably.

Adaptations of novels in public domain or well known children's stories dramatized will take the place of the "Cottinghams" after Christmas. Because of the success of the poetry shows of last spring, this same type of program will be presented again this coming spring. Radio audiences at that time of afternoon, usually consisting of women and children, are always considered in the planning of the programs.

Although the activities in radio at this school thus far may be considered limited when set up by a university or senior college program, nevertheless, they fill the needs arising from the students of a small junior college and affords them ample opportunity to become acquainted with radio broadcasting, its technique and widespread influence.

## TOWARD A SPEECH CLINIC

LOUISE SUBLETTE PERRY  
*Louisiana State University*

How can a speech clinic be started in a small college where there is no equipment, no particular interest in clinical work, and no real knowledge of the value of such work in the minds of the college administrators?

This question confronted me last year as it has confronted many speech teachers during their first year of work in small colleges. The college in which I was teaching was located in the Delta section of Mississippi and had for its primary function the training of teachers. The problem of poor speech in this college was, therefore, a very serious one, as the men and women whose speech was defective became poor models for thousands of Mississippi school children. War time restrictions made the buying of clinical equipment impossible. Any work done must be accomplished without mechanical aids, and by one teacher working alone.

The first step was to help the students to become conscious of their speech problems. Two courses in speech had been required of all candidates for graduation, but these two courses met for only two hours during a twelve week term and carried one hour credit for each course. Obviously, the incentive towards and opportunities for intensive speech work were not many. The problem was further complicated by the fact that almost every student in the school spoke a very sub-standard Southern dialect. The reason for this was soon learned. Mississippi is divided into two sections, the Delta country, and the hill country. The dialects spoken by the hill people and the Delta folk have the differences which are usually found in the speech of highlanders and lowlanders. In this particular college, however, the percentage of students from the hill section was extremely small. A survey showed that the majority of the students not only were from the Delta section, but that few of them had been in any other section of the country except for the briefest of intervals. With such limited linguistic experiences the college students were incapable of making comparisons of the speech of persons from different sections of the country. Most of them did not know that the speech they heard daily was so consistently sub-standard that it would not be wholly intelligible in some sections of the United States.

The school year was divided into four terms known as quarters. During the first term all speech students were encouraged to learn to hear the differences in standard and sub-standard speech. An attempt was made to stimulate interest in and recognition of standard regional dialects.

Sub-standard speech caused by poor models was not the only difficulty encountered among the students. Articulatory defects caused by physical anomalies, poor voice quality, voices incorrectly placed, and numerous other problems presented themselves.

What the students may have lacked in knowledge and practice they



made up for in enthusiasm and willingness to learn. By the end of the quarter they were convinced without aid of recordings, mirror-phones, or other mechanical devices that their speech needed correcting. Many of them were asking how they could obtain more intensive, individualized speech training.

The enrollment was unusually low due to the fact that most of the men students were in military service. Most classes in speech were small enough that two sections could be combined. By doing this, extra teaching hours were saved for the instructor. It was decided to use these extra hours for presenting a new course: *Special Problems in Speech*. The course was so organized that a student could earn one, two, or three hours' credit, depending upon the number of hours he met the instructor, and the number of hours he spent in drill and preparation. The students were told that they might come to the class with any speech problem, no matter how small or how great, or with any combination of speech problems, with the expectation of receiving knowledge concerning the difficulty, and all possible help in solving it. The response to the announcement was overwhelming. Soon the enrollment had to be closed, as no more teaching hours could be crowded into the instructor's schedule.

The new class was both similar to and different from the usual school clinic. It was similar to the clinic in that preliminary study and diagnosis of each case was made, case reports were kept, and the work was done with individuals at regular periods during the week. It was different from the clinic in that no equipment was used, students were accepted which in a school having a speech program of greater scope would have been cared for in a regular speech class, and college credit was given for the work. In other words, *Special Problems in Speech* was a follow-up course for any individual who had already had some work in speech and who needed further work of such a nature that he could not receive it in a speech course already organized.

A few examples of the types of cases handled in the class will help to make the scope of the work clear.

Miss A. had less difficulty with sub-standard speech than many of the students, and she spoke and read rather well, but she was very shy and self-conscious, and her bodily movements were uncontrolled and uncoordinated. During the first term she had done a very good piece of acting, but it had taken much patient effort on her part and that of the director before her bodily movements could be pronounced passable. Conferences revealed some of the reasons for her shyness and self-consciousness, and she was helped to understand these reasons and overcome their effects upon her. She was trained in posture and such elementary activities as standing, walking, sitting down and getting up, and taught to observe these things in other people. She was also given training in pantomime and encouraged to participate in any activity which would call for good bodily coordination. She voluntarily elected a course in physical education which involved tumbling. It was a real pleasure to note the added grace and self-confidence which Miss A. had acquired by the end of the term. Her sub-standard speech had been given attention also, so that she was at last really able

to participate in all speech activities in a capable and acceptable manner.

Miss B. was a senior, a little older than most of the other students. She had already taught for several years and when she realized her speech deficiencies she felt a great responsibility for correcting them. Not only was her speech sub-standard, but she had a weak, breathy, high-pitched voice, nasal in quality, and with little resonance. She had been in the past, and would be in future, expected to teach phonics to her elementary school students. This she had been unable to do because she could not hear the differences in vowel sounds, nor could she differentiate between some consonant groups. This lack of perception and training was so great that she had been unable to understand diacritical markings and transfer them to key words for the purpose of learning pronunciation. Inquiries revealed that Miss B. was also unable "to carry a tune" or discriminate between musical pitches. To add to all of these difficulties her bearing was stiff and unnatural and she lacked self confidence. Her assets were that she was intelligent and objective about her difficulties and that she had a dogged determination to overcome them. She not only registered for the course for maximum credit, but continued the course through the Spring quarter of school. Her progress was amazing. Ear training was begun and continued through the entire course. As the student became able to discriminate between various vowel sounds drill was given and applied to her own errors. This method was continued through all the speech sounds. When the phonetic symbols had been mastered they were applied to the diacritical markings so that she could teach the latter to the school children who would be required to learn them in the upper grades of elementary school. A little later, Miss B. was instructed in the teaching of phonics. By this time she could readily understand the principles involved in teaching phonics and could understand the sound groups used in a phonics class. The quality and pitch of her voice received attention at this time and noticeable improvement was made. As an added help to her teaching she was given reading assignments on the more common and less complex speech difficulties which she might encounter in her own students. She was encouraged to go into a class in acting for the Spring quarter, and this training, together with experience in one public performance, were of great value in helping her to become more natural and less inhibited in her movements.

Miss C. had already been accepted for the WAVES, and would enter training as soon as she had graduated. She hoped to become a recruiting officer, but she knew that if her dream was to be realized her speech would have to be improved. She entered the clinic for the purpose of overcoming stage fright, for eliminating sub-standard pronunciation, and for improving the organization and delivery of her speeches. All of these she accomplished. So pleased was she with her progress that she took the course during the Spring quarter without credit. Both her instructor and her classmates were proud of her final test speech made in public in the presence of Navy officers who had come to the college for the purpose of recruiting.

Miss D. was a senior doing her practice teaching in the local junior

high school. To her dismay, and to that of her supervisor, it was found that her speech was almost unintelligible to the students whom she was trying to teach. She had never had the slightest idea that her speech was in any way peculiar until the supervisor sent her to the speech department for help. There was a special reason why Miss D. needed to improve her speech. She was handicapped physically because she was only a little over four feet tall and had never matured properly. Her infantile speech only emphasized her physical abnormality. She was advised to see a specialist and ascertain if it was too late to remedy the difficulties causing her condition. Her infantile speech was then given attention. Once she understood her difficulties she gave them persistent and intelligent attention. Improvement was at first slow, but soon her students could notice the improvement. Her instructor, together with the supervisor, visited her classroom near the end of the term and were very pleased with the progress she had made.

These are a few of the cases treated during the year. A high percentage of the other students who enrolled in the class came to acquire standard Southern Speech, or to acquire better voice quality, or more suitable pitch. A few students had physical defects as a basis for their difficulties and were advised to see dental surgeons or ear, nose, and throat specialists.

By the end of the Winter quarter news of the work of the class had spread. Faculty members, eager to see improvement in their students, sent them to the speech department for help, and encouraged those who had made progress. Supervisors in the laboratory or demonstration school were especially cooperative. During the Spring quarter so many students wished to register for the course that they had to be turned away.

Was the expenditure of time and strength from the instructor's and students' viewpoints worthwhile? The answer is yes. Many of the students for the first time in their lives realized the handicaps of poor speech and felt the exhilaration that comes from real self improvement, and the self confidence which comes from the mastery of a difficulty. From the teacher's standpoint the reward came from seeing the improvement of the students, and from the feeling that the ground work for a real program in speech correction had been laid.

Unfortunately for the school children of Mississippi and for the teachers-in-training at this Delta teachers college, the entire speech program has been suspended this year, presumably to be resumed at war's end when state budgets become ampler and enrollments become more stable. With the return of thousands of veterans who will need rehabilitation in speech, the colleges of the country will have an added responsibility challenging them. No college, much less a college which trains teachers, can evade this responsibility. It is to be hoped that all of the correction work done in many of these small colleges and which was begun as work *toward* a speech clinic will soon develop into a full time clinic with at least minimum equipment, several clinicians, and a purposeful understanding on the part of administrators, faculty members, and students as to the scope, value, and importance of speech rehabilitation in the educational program.

## BOOK REVIEWS

RICHARD C. BRAND

REPRESENTATIVE AMERICAN SPEECHES: 1943-1944. Selected by A. Craig Baird. The Reference Shelf. Vol. XVII, No. 4. New York: H. W. Wilson Company, 1944; pp. 360. \$1.25.

As we have before us *Representative American Speeches: 1943-1944*, the seventh in that annual series collected and edited by A. Craig Baird, we are again impressed with the splendid job that has been done and with the care and thought with which the best of the types of public speaking in the United States during the past year have been studied, selected and edited into this volume for us. May we thank Mr. Baird for this contribution to the literature of speech and acknowledge the indebtedness we all feel for this work and the others that have preceded it.

As the author says this year's collection contains examples of the best types of speaking done in this country such as congressional or deliberative, persuasive, educational, entertaining, forensic (courtroom), pulpit and radio. The author aimed further to select speeches whose ideas, language and structure are of interest and application to students of speech. The speeches listed have been recognized as having been (1) effective before audiences, (2) more than locally impressive and (3) influential in affecting modern thought.

The table of contents of this volume reflects the current thoughts and the major issues of the past year. The major subdivisions are: Progress of the War; America and International Collaboration; The Home Front; Democracy and Freedom; The American Political Scene; Education and the War; and Religion and the War. The Progress of the War section contains two addresses by President Roosevelt, one by Winston Churchill, delivered at Harvard University, and a radio broadcast on the bombing of Berlin by Edward R. Murrow, Columbia's correspondent in London.

America and International Collaboration contains speeches dealing with every phase of post war planning and America's part in it. As a cross-section of the thoughts of American speakers on this nation's place in the post war world, the speeches in this subdivision are worthy of study. The best that has been said on the subject has been collected here.

The issues that have been paramount within the country during the past year and the problems that have beset a nation at war are the subjects of the speeches in The Home Front. They include talks on: racial minorities, the tax bill, warnings to labor and management.

The American Political Scene contains the acceptance speeches of Thomas E. Dewey and Norman Thomas and a speech by the late Wendell L. Willkie, *The Function of a Political Party*. Baird emphasizes the fact that even in war years America talked even more so than ever before. As he says in the close of his Preface, "Thus was the United States expressing itself through free speech; thus was this country demonstrating its ability to guide wisely its democratic civilization as the Second World War of this nation got well into its third year."

As a collection of American thought and speaking for the year 1943-1944, there could be no better source in the country. Anyone with great diligence

and much work might have been able to gather together such a body of material, but only an editor of the calibre of Mr. Baird could have organized, analyzed, and introduced each speech in such an expert manner.

As an introduction to each speech, he has given a brief expository analysis of the "speaker, the occasion and audience for the speech, and the speech itself with its ideas, organization, forms of proof or support, audience adaptation elements and its language." Such material is an invaluable help to a student of the speech, whether he be amateur, undergraduate or professor. And to us, such careful annotation on each speech makes the collection an especially valuable one, lifts it out of the type of a mere anthology and places it in the realm of a practical, workable reference volume.

Brief biographical notes at the end of the book help us as a starting point for more complete investigation of these contemporary speakers. The cumulative author index, also at the end of this volume, will enable the reader to survey the one hundred and fifty representatives in the series from 1937 to 1944.

R. C. B.

**THE SPEECH PERSONALITY.** By *Elwood Murray*. Chicago: J. B. Lippincott Company. Revised 1944; pp. xii, 565. \$2.75.

The new edition of *The Speech Personality*, (The Integration of the Speaker: The Grosser Speech Skills), first reviewed in the *Southern Speech Bulletin* in the March, 1938 issue, is called by its author a textbook and guidance manual of individual and class projects. And it is certainly that—consisting as it does of the most complete exercises, drills, practice work, self judging charts, tests, etc. that we have ever seen in any text of its kind.

Several authors have issued work books in Speech but they were flimsy paper volumes of little actual worth as a text. But this is a well bound, well written text, the object of which is "to make available materials for the basic speech course according to the principles that speech development parallels personality development under the ordinary circumstances found at the college level." The materials for personality improvement sheets for each project are in the appendices and fill about 250 pages—beside the check lists in the pocket on the inside back cover. There is a wealth of material for literary interpretation, dramatics and extemporaneous dramatization.

This should be one of the most popular texts of the year and should continue as a leader in the basic text field.—R. C. B.

**SPOKEN ENGLISH.** Edited by *J. Compton*. London: Methuen & Co., Ltd., Distributed in North America by the Sherwood Press, Cleveland, Ohio, 1941; pp. x, 240. \$2.50.

*Spoken English* is a text published in London, England, planned "primarily for the guidance of those teachers who recognize that everyone within a school is concerned inevitably with problems of speech and has some responsibility for trying to solve them."

It contains eleven chapters each written by a different writer who is a specialist in his field. Several of the authors are speech therapists; many are lecturers (professors) in speech work at training schools and colleges; others are dramatic leaders with actual experience in the theatre. Each is thoroughly trained in the field he discusses and has publications on the subject. The editor, J. Comp-

ton, is Director of Education for Ealing, Chairman of the Association of Teachers of Speech and Drama, Chairman of the English New Education Fellowship, a director of the Oxford Festival of Spoken Poetry, and member of the University of London Advisory Committee on Diploma in Dramatic Art. He is, therefore, a competent speech scholar and is well qualified to edit such a text.

The theme and dominating principle of the volume is summed up by Mr. Compton in a sentence which we quote: "Good speech means better teaching and learning in arithmetic or science not less than in literature; and, for the individual, a better chance of happiness and usefulness." He further states that the main ideal of speech should be "to enable boys and girls to escape or be released from the speech inhibitions which are so common, to learn to express themselves in speech which is easy, clear, reasonably exact and friendly, to discover how the tongue and mind work together and to feel pride in our speech heritage."

With such a lofty yet practical purpose in mind, the specialists deal with the teaching of each branch of speech. The major considerations are dealt with in the first chapter. The second chapter deals with speech in the schools; and a comprehensive and unusually helpful course of study in speech for children from five until the leaving age is given by specialists in each age group. The course is outlined in one section for those children from five to seven; in another, from seven to eleven; in another, from eleven to fifteen; and in still another section from fifteen to the leaving age. The speech program set forth by these leaders strikes us as one of the finest programs we have ever run across. The completeness and yet the simplicity of the whole plan is most interesting. Its whole aim is to train the voice and lead the growing child into expressing himself in a pleasing natural manner.

Each of the other chapters ("The Speaking of Verse," "Choral Speech," "Acting in the School," to name a few) continues in the same simple, practical manner. Each deals with its subject in a detailed, specialized manner yet the dominant principle is always there and we realize that the material has been carefully worked over and edited.

We recommend the book for several special purposes. First, the philosophy back of it and the purposes on which it is based reflect the trend that post war speech education will take, as the book, first published in 1941, has literally grown out of the blitz. In the second place, the comprehensive plan of speech training from the age of five through the teachers' colleges is most instructive and full of suggestions for us.

A third reason we recommend it is perhaps a secondary one—perhaps not. It is interesting to note how our English friends treat the subject and to note what they emphasize. The fact that voice control, purity of sound formation and quality of voice are the points emphasized in the early grammar grade speech is what we noticed first. And we were also a little amused to find that Americanisms rank with dialect as a problem in English speech, albeit a trivial one. We wonder whether they are quite so trivial since the American forces have had headquarters in England. American slang is probably the English teachers' biggest headache these days.

R. C. B.

## PLAY REVIEWS

ROBERT C. CAPEL

ANGEL CHILD. *James Reach*. Samuel French, copyright 1944, no royalty until January 1, 1948. Comedy in one act; 2 men, 4 women, 1 interior. College \*\*, High School \*\*\*.

Modern costumes are used and there do not seem to be any difficult problems in staging. There are good opportunities for acting and the play is not too difficult for the average amateur group to do. ROBERT B. CAPEL.

YOUNG MAN OF TODAY. *Aurania Rouverol*. Samuel French, copyright 1944. Royalty where available \$25. A play in 3 acts, 10 men, six women, 1 interior. College \*\*\*\*, High School \*\*\*.

This play was first produced by the Stanford Players, Stanford University, February 9, 1944. The author has written other popular plays, including "Growing Pains," "Skidding," and "Young April."

Though the play is a war play in theme, it is not the usual play which has come out of the present conflict. It is timely and well written, and should carry good audience appeal. Requirements include army uniforms, and a portable radio through which an announcement comes to the people on the stage. The set is rather elaborate, but could be simplified. It is to be regretted that a play, written to be produced at the present time when male actors are relatively scarce, should require so many male characters. Where the problems of production can be handled, the play is recommended. ROBERT B. CAPEL.

WALLFLOWER. *Mary Orr and Reginald Denham*. Dramatists Play Service, copyright 1943. Royalty \$50. 1 interior, 8 men, 7 women. College \*\*, High School (no).

The set is somewhat complicated by stairs and ramps but could be simplified easily. The characters are of two generations and their failure to understand one another. ANNETTA L. WOOD.

THE SOLDIER HUSBAND. *Robert St. Clair*. The Northwestern Press, copyright 1944. Royalty \$10. Comedy in 3 acts. 4 men, 6 women. College (beginning casts)\*\*, High School \*\*\*.

A neat play for High School casts with five rather mature parts; and five juvenile roles. It has no apparent production difficulties and seems well worth the royalty requested. ANNETTA L. WOOD.

DAYS WITHOUT DADDY. *Albert Johnson*. Row Peterson, copyright 1944. Percentage royalty. Farce Comedy, 3 acts. 1 interior set, 10 women and 11 men. College \*, High School \*\*.

A sprightly farce-comedy with large cast, this play exhibits much activity and pleasant characters. ANNETTA L. WOOD.

BUT NOT GOODBYE. *George Seaton*. Samuel French, copyright 1944. Royalty \$25. Comedy in 3 acts, 8 men, 2 women. College \*\*\*, High School (no).

This is a comedy which will take some acting on the part of novices to the



stage, but is worth the doing. Lighting and staging, as the author warns, demands ingenuity.

ANNETTA L. WOOD.

**SPRING GREEN.** *Ryerson and Clements.* Samuel French, copyright 1944. Royalty \$25. 3 acts. College \*\*, High School \*\*\*.

With a nice balance of juvenile and adult characters, the play lends itself to production by high schools having some mature material, and colleges having some ingenue types.

ANNETTA L. WOOD.

**SUDS IN YOUR EYE.** *Jack Kirkland.* Dramatists Play Service, copyright 1944. Royalty \$25. 3 acts, 13 men and 10 women. College \*\*\*, High School (if adv.)\*.

The one set, a junk yard, presents no difficulties of change, but calls for some rather obsolete properties. (Have you a Cigar Store Indian in your town?) Although the cast is large, some of the parts have few lines and are delightful characterizations. The plot is pretty well buried in the mass of interesting people.

ANNETTA L. WOOD.

**RAMSHACKLE INN.** *George Batson.* Dramatists Play Service, copyright 1944. Royalty \$35. 1 interior, 9 men and 6 women and 2 corpses (which may be doubled). College \*\*, High School \*\*\* (adv.)

Production notes include permission to simplify the set which calls for a practical balcony and three doors at balcony level. The play has a slight "Arsenic and Old Lace" flavor, but the murders are masculine and the surviving sleuths feminine.

ANNETTA L. WOOD.

**ONLY THE HEART.** *Morton Foote.* Dramatists Play Service, copyright 1944. Royalty \$25. 3 acts, 3 women and 2 men. College \*\*\* (adv.), High School \*\*\*

The attractive set presents interesting problems of stage construction but could be simplified. Set in the year 1920, this is a character's play—Mamie Borden's—rather than a play of events. You know Mamie. You may have one in your own life.

ANNETTA L. WOOD.

**NINE GIRLS.** *Wilfred H. Pettitt.* Dramatic Publishing Company, copyright 1944. Royalty on application. 10 women and 1 can be doubled. Prologue and 2 acts. 1 interior set. Advanced college or Little Theatre groups.

A fairly, well written thriller. For last, the sleepwalker scene introduced. Several murders before the eye. A play for advanced amateurs.

ANNETTA L. WOOD.

**DO RE MI.** *Alladine Bell.* Row Peterson, copyright 1944. Percentage Royalty. 3 acts, 1 interior. 5 women, 4 men. College \*\*, High School \*\*\*.

Requiring little more than average acting ability, and a simple stage set, this wholesome play could well be undertaken by high schools. It needs a man who can play the piano, and a property manager who will hunt for the little things which will make the stage set a plausible "home in the west."

ANNETTA L. WOOD.

**PRINCESS O'TOOL.** *Edith Loring.* Samuel French, copyright 1944. Royalty free if 12 copies of play are purchased. 4 men, 8 women. College (no), High School \*.

The characters are overdrawn and the comedy strained. Where acting ability is at a minimum the rapid entrances and exits may, by some fluke, pass for "action."

ANNETTA L. WOOD.

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Louis  
H. P.  
Marg  
Leon  
Sister  
Leroy  
Robert  
Anna  
Samu  
Ruth  
Alma  
A. C.  
Genev  
Franc  
Leona  
Nora  
Eugen  
Mrs. V  
Claud  
Louise  
Lois M  
Mrs.  
Paul J  
Vera  
Dallas  
Charle  
Ruth  
Harrie  
Rebec  
Georg  
Beatri  
Helen  
Carol  
Annett  
Louise  
Rebek  
Claude  
Claude  
A. A.  
H. P.

# SUSTAINING MEMBERS IN THE SOUTHERN ASSOCIATION OF TEACHERS OF SPEECH FOR 1944-45

Louis R. Clifton, University of Kentucky Extension, Lexington, Ky.  
H. P. Constans, University of Florida, Gainesville, Florida  
Margaret Hymel, 2915 Avenue A, Beaumont, Texas  
Leonora Johnston, 2143 Alta Avenue, Louisville, Ky.  
Sister Mary Joanna, 7214 St. Charles Avenue, New Orleans, La.  
Leroy Lewis, North Carolina Bankers Association, Box 1588, Raleigh, N. C.  
Robert Capel, Northwestern State College, Natchitoches, La.  
Annah Jo Pendleton, Texas Tech, Lubbock, Texas  
Samuel Seldon, University of North Carolina, Chapel Hill, N. C.  
Ruth Simonson, Wesleyan College, Macon, Ga.  
Alma Belle Womack, 358 S. 11th Street, Baton Rouge, La.  
A. C. LaFollette, Ohio University, Athens, Ohio  
Geneva Epps, Andrew Jackson High School, Jacksonville, Fla.  
Frances K. Gooch, Agnes Scott College, Decatur, Ga.  
Leona Scott, Arkansas State Teachers College, Conway, Ark.  
Nora Landmark, Louisiana State University Speech Dept., Baton Rouge, La.  
Eugene Hess, Auburn Tech, Auburn, Ala.  
Mrs. W. W. Davison, 1780 N. Decatur Road, Davison Sch. Sp. Cor., Atlanta, Ga.  
Claude M. Wise, Head, Dept. of Speech, Louisiana State Univ., Baton Rouge, La.  
Louise K. Hamil, Murphy High School, Mobile, Ala.  
Lois Fitzsimmons, 118 Houston St., Mobile, Ala.  
Mrs. Cornelia M. Neal, Joe Brown Jr. High School, Atlanta, Ga.  
Paul Soper, English Department, University of Tennessee, Knoxville, Tenn.  
Vera Paul, Louisiana Polytechnic Institute, Ruston, La.  
Dallas Dickey, Speech Dept., Louisiana State University, Baton Rouge, La.  
Charles McGlon, Southern Baptist Theological Seminary, Louisville, Ky.  
Ruth Proctor, 8229 Cohn Street, New Orleans, La.  
Harriett Idol, Speech Dept., Louisiana State University, Baton Rouge, La.  
Rebeckah Johnston, 1505 North West St., Jackson, Miss.  
George Neely, Anniston High School, Anniston, Ala.  
Beatrice Boyett, 646 North Congress St., Jackson, Miss.  
Helen C. Cahill, 3707 Dryades Street, New Orleans, La.  
Carolyn Vance, University of Georgia, Athens, Ga.  
Annetta Wood, Louisiana State Normal, Natchitoches, La.  
Louise Mimms, Belhaven College, Jackson, Miss.  
Rebekah Cohen, 2256 Court St., Memphis, Tenn.  
Claude L. Shaver, Dept. of Speech, Louisiana State University, Baton Rouge, La.  
Claude E. Kantner, University of Oregon Medical School, Portland, Ore.  
A. A. Hopkins, University of Florida, Gainesville, Fla.  
H. P. Constans, University of Florida, Gainesville, Fla.

## ARTHUR A. HOPKINS

Arthur A. Hopkins, Professor of Speech at the University of Florida, died the morning of November 9th., 1944, following a heart attack. Born in Aldenville, Pennsylvania, on May 14, 1889, he was educated in the public schools of that state; he earned a bachelor's degree at Brown University and a master's degree at the State University of Iowa. He taught at Friends University, Monmouth College, Oklahoma Baptist University, and Illinois Wesleyan University before joining the staff at Florida in 1930.

Hopkins established an enviable reputation as a director of forensics, a teacher, and a man. His debating teams won national recognition because he insisted that the representatives of this University be well prepared on the subject for discussion and able to present their arguments and ideas effectively. Into the classroom he brought a wealth of experience, a sly sense of humor, and an interest in the individual student that endeared him to all. He was a man whose intellectual integrity and honesty of purpose were never questioned, whose judgement was sought and respected, whose life was an exemplification of Christian principles.

This quiet, unassuming man who devoted his life to teaching held firmly to the ideal of scholarship and work well done and the impact of his life will be felt for many years to come. This man of devout purpose will be greatly missed by his students and colleagues.

H. P. CONSTANS

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